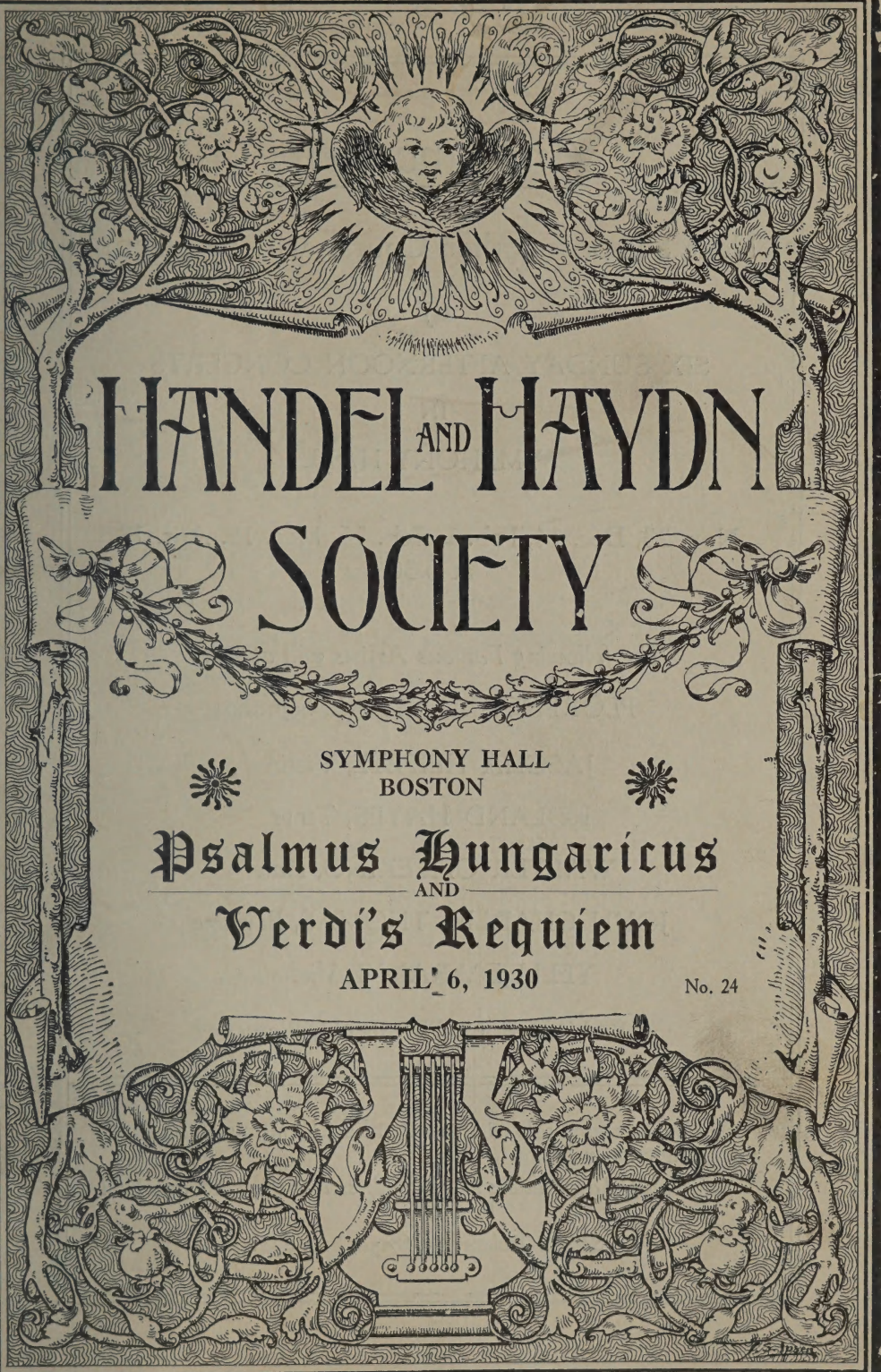


HANDEL AND HAYDN SOCIETY

SYMPHONY HALL
BOSTON

Psalmus Hungaricus
AND
Verdi's Requiem

APRIL 6, 1930

No. 24

Announcement

Next Season another Course will be given,

of

SIX SUNDAY AFTERNOON CONCERTS

IN

SYMPHONY HALL

Nov. 23, Dec. 14, Feb. 1, Feb. 15, Mar. 15, Apr. 12
at 3.30

The following Famous Artists will appear:

FLORENCE AUSTRAL, *Soprano*

JASCHA HEIFETZ, *Violin*

ROLAND HAYES, *Tenor*

WALTER GIESEKING, *Piano*

JOHN CHARLES THOMAS, *Baritone*

YELLI D'ARANYI, *Violin*

PAULINE DANFORTH, *Piano*

The public season sale will open April 20, by means of the Automatic Subscription Board.

Renewals and applications may be addressed to the Symphony Hall Box Office

Season Tickets, $5, $7.50, $10, $12.

SYMPHONY HALL . . BOSTON

Sunday Aft., April 20, at 3.30

RECITAL by

ROLAND HAYES

The programme will include:—

Bach—"He would in Christ be Living,"
from the Cantata "Der Himmel Lacht"

Bach—Denke Doch

Schubert—The Crow

Schubert—Joys of Childhood

Hugo Wolf—"Blessed be the Holy Mother"

Hugo Wolf—E'en Little Things

Josten—Roundelay

Santoliquido—Second Persian Poem

Slonimsky—My Little Pool

Bacon—The Last Invocation (Whitman)

and a

Group of Negro Spirituals.

NEW YORK

"Those who braved last night's inclement weather to hear Mr. Roland Hayes sing his last recital of the season—and they were numerous enough to fill all the seats and the stage at Carnegie Hall—were rewarded with perhaps the finest display of the Lieder singer's art the vanishing musical year has offered thus far.

"The singer's art, outside of a technical proficiency and ease which might well be the despair of most of his white colleagues, included felicities which made his interpretations more beautiful approximations of the words and music than one is likely to get from any other lyric vocalist. Mr. Hayes is a master of mezzo voce, which he employs not merely for effect but to give the right imaginative color at the right moment. His voice is frequently an exact reproduction of a muted violin. Yet he uses the sordino without exaggeration, nor does he, for that matter, overdo any of the devices a singer can legitimately employ."

—Samuel Chotzinoff, "New York World," April 22, 1929.

SAVANNAH

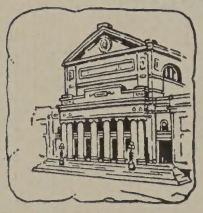
Auditorium Crowded and Great Applause Given Singer

"Because there is nothing showy about it, it is almost possible at first to miss the full wonder of his voice, but never quite possible. Very soon one feels the compelling vitality of his tone, produced without effort and without restraint. Rich variety of tonal color plays over his singing. Individualistic as his style is, it is also completely candid and unaffected. The voice gained in warmth, power and sweetness as the program proceeded, and the effect of the lovely cantabile intensified. It was truly creative singing that the audience was hearing, springing out of some inner force within the artist and arousing indescribable emotions in those who listened."

—"Savannah (Ga.) News," Jan. 30, 1929.

BOSTON

"No mere voice, no matter how phenomenal, would ever draw and hold the audiences Roland Hayes has won. The marvelous thing about him is the almost unique combination of emotional intensity and fastidious taste which distinguishes his singing. He is at once the most genuinely aristocratic artist now before American public, and the most genuinely emotional singer. What he does always comes from the heart, and goes to the heart.



"It is futile to search for a second Roland Hayes among the many negroes blest like him with fine voices. Better voices may be found, but there will never be another Roland Hayes. If present day America has produced a genius in music it is Hayes."

—Penfield Roberts, "Boston Globe," April 29, 1929.

LOS ANGELES

"His voice has a haunting loveliness and he takes care to sing only the songs that have a message from the inner life of man. Hence they awaken an immediate response in his diversified audiences.

"People from every walk of life and of several races gathered to hear him last night and he touched them all. His voice is comparatively small but has marvelous carrying quality. He is rather small of stature and in his bearing he is all humility. From his black face there is an uplifting light of spirituality shining. He is illumined when he sings."

—"Los Angeles Times," April 2, 1929.

ONE HUNDRED AND FIFTEENTH SEASON

Handel & Haydn Society

THOMPSON STONE, Conductor

Psalmus Hungaricus

KODALY

AND

Manzoni Requiem

VERDI

SYMPHONY HALL, BOSTON

Sunday Afternoon, April 6, at 3.30

Soprano, NANETTE GUILFORD

Alto, MERLE ALCOCK

Tenor, PAUL ALTHOUSE

Bass, WILLIAM SIMMONS

PLAYERS FROM

BOSTON SYMPHONY ORCHESTRA

WILLIAM BURBANK, Organist

Chickering Pianos used exclusively by the Handel and Haydn Society.

When You Buy
VICTOR RADIO

You know what you are getting. You know that no overnight change will make it obsolete. You know that its value is established, stabilized. You know that the oldest and greatest name in sound-science stands behind it. SO DO WE!

Let VICTOR RADIO prove itself in your home. Free demonstration in your living-room—whenever you say. Come in and ask us.

M. STEINERT & SONS

Steinert Hall . . . . 162 Boylston Street

FOREWORD

ZOLTÁN KODÁLY, one of the most important of the Hungarian composers of the present day, wrote the PSALMUS HUNGARICUS during the summer of 1923 for a festival concert to commemorate the 50th anniversary of the Hungarian capital. The first performance of this work was on November 19, 1923, at Budapest. It made a very deep impression upon the audience, and its course through the concert halls of the Continent, the British Isles and this country has greatly added to Kodály's fame.

The text of the PSALMUS HUNGARICUS is a free translation of the 55th Psalm made by the poet-preacher Michael Veg, in the 16th century. Kodály has moulded it into a composition of great visionary beauty and tremendous lyric and dramatic strength.

Throughout Kodály's works we find originality of musical thought and expression. The novelty of the orchestral colour is highly interesting, and there is a wealth of strong broadly-flowing melodic invention.

This is the first performance of the PSALMUS HUNGARICUS in Boston.

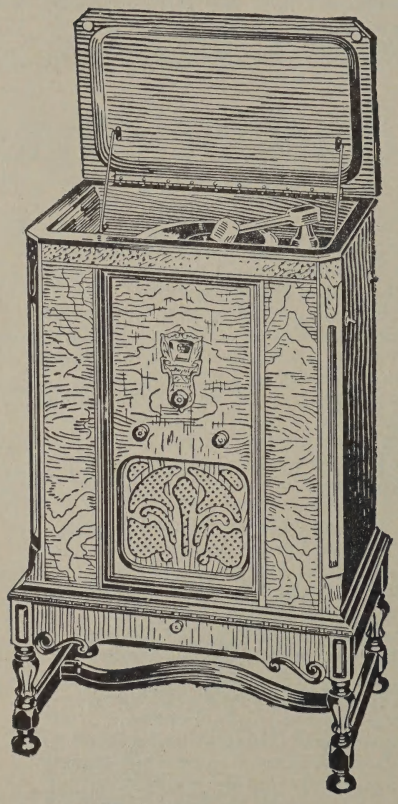
PSALMUS HUNGARICUS

By ZOLTÁN KODÁLY

When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah prayed he within his heart:
"God of my fathers bow Thine ear to me,
Turn not away the light of Thy countenance,
Leave me not lonely in my misery,
Sore is my heart and sorrow o'erwhelmeth me.
O hear the voice of my complaining!
Terrors of death are fallen upon me,
Hide not Thyself from my supplication,
Hatred and wrath of wicked men oppress me.
O that I had but wings like a dove!
I would fly away—far into the wilderness;
If to my prayer, Lord, Thou hadst attended,
Long, long ago far hence I would have wandered.
Better it were to dwell in the desert,
Better to hide me deep in the forest,
Than live with wicked liars and traitors
Who will not suffer that I should speak the truth."

When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah prayed he within his heart:
"Nightly and daily go they about me,
Seeking how they may take me in the snare.
And by false witness seek to destroy me,
Make me a prisoner; then would they shout with joy!
Violence and strife rage fierce in the city,
Mischief and malice, envy and sorrow,
Boasting of riches, pride of possession;
Ne'er in all the world saw I such deceivers!
They take their evil counsel in secret,
Fatherless children slay they and murder,
God's high commandment they have despised,
Swollen with substance, drunken with lust and pride."

The Majestic ELECTRIC RADIO



Unequalled! *The Outstanding Combination Radio-Phonograph!*

Prove it by Comparison

$225

Complete with Majestic Tubes

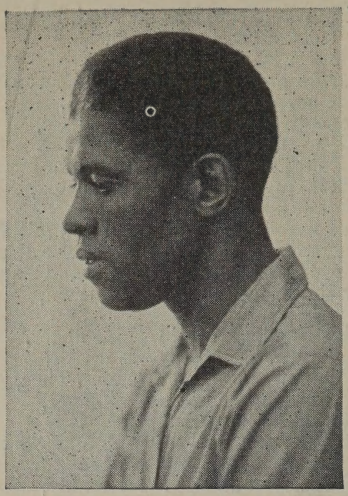
When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah prayed he within his heart:
"I could have borne so sore an affliction,
Were it an enemy that had reproached me,
Yea, in truth I could then have endured it,
For then I could have hidden myself from him.
But it was thou, my friend whom I trusted,
(Did we not take sweet counsel together?)
Thou whom I reckoned—true friend and faithful,
Thou art the man whose hand would have struck me down!
Smite them with destruction, O Lord, and slay them,
And let Thy judgment fall heavy on them,

Cut down this people, Lord, in Thine anger,
Send out thy truth, let unbelievers perish!
I give Thee honour, Lord, and worship Thee,
Evening and morning and at the noonday,
Thou that abidest, Thou art my helper
When those that hate Thee sorely do oppress me.
I give Thee honour; Lord, and worship Thee,
Evening and morning and at the noonday,
Thou that abidest, Thou art my helper
When those that hate Thee sorely do oppress me.
So in Jehovah I will put my trust,
God is my stronghold and my comforter;
I cast my burden alway, alway on the Lord,
He will not suffer the righteous to be moved.

Thou art our One God, righteous in judgment,
Vengeance is Thine for those that do evil,
Thou shalt not bless them, trusting in vain things,
Thou shalt take them away as with a whirl-wind.
As for the righteous, Thou dost preserve them.
They that show mercy shelter find in Thee.
Those that are humble Thou dost raise on high.
Those that are mighty scatterest and destroyest.
Whom for a space Thy wrath has chastised,
And has like silver tried in the furnace,
Forth from the fire Thou suddenly takest him,
Once more in honour Thou wilt raise him on high!"

These words King David wrote in his Psalter,
Fifty and fifth of prayers and of praises,
And for the faithful, bitterly grieving,
As consolation, I from it made this song.

A Hungarian paraphase
of the 55th Psalm
by
Michael Veg of Kecskemet
(16th Century)
English translation by
Edward J. Dent



ROLAND HAYES
Sunday Afternoon, April 20, at 3.30

Jays Boston Templeplace Eleven

FIRST SPRING Days bring gay activity to the links and to Jays section of KNITTED THINGS. Here you may select one, two, or three-piece costumes that have that air of charm and utility one wishes in active sports clothes. Everything is priced, as is our custom, with moderation.

GIUSEPPE VERDI

Born in Busseto, October 9, 1814 — Died in Milan, January 27, 1901

REQUIEM MASS

In honor of Alessandro Manzoni, who died May 22, 1873. Composed in 1873–4. Produced at Saint Mark's Church, Milan, May 22, 1874. First performance by the Handel and Haydn Society May 5, 1878; present performance the fourteenth.

I

REQUIEM and KYRIE

QUARTET AND CHORUS

REQUIEM æternam dona eis, Domine; et lux perpetua luceat eis.

REST eternal give them, Lord; and let perpetual light shine upon them.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

Unto thee, O God, shall hymns be sung in Zion, and unto thee shall prayer go up in Jerusalem. Hear my prayer: unto thee shall all flesh come.

KYRIE, eleison: Christe, eleison.

LORD, have mercy: Christ have mercy.

II

DIES IRÆ

Hymn by Saint Thomas of Celano, about 1230
English version by Charles W. Stone,
Secretary of the Handel and Haydn Society 1890–97

CHORUS

DIES iræ, dies illa!
Solvet sæclum in favilla,
Teste David cum Sibylla.

DAY of wrath, behold that day!
Time shall float in flame away;
Pagan seers with David say.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus.

Ah what quaking fear shall be,
Ere the Earth her Lord shall see
Searching all with stern decree.

BASS SOLO AND CHORUS

Tuba mirum spargens sonum.
Per sepulchra regionum
Coget omnes ante thronum.

Blazing trumpet's awful tone
O'er the tombs of ages blown
All shall call before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and Nature gaze aghast,
While the rising soul at last
Meets its Lord to own the past.

ALTO SOLO AND CHORUS

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Scroll with fateful writing fraught,
Forth in final judgment brought,
All shall show that Earth hath wrought.

Judex ergo cum sedebit
Quidquid latet apparebit
Nil inultum remanebit.

Throned on high he waits; and lo,
All that darkling lies shall show:
Naught without avenge can go.

The PARTY SEASON is here

ALREADY the party season is foreshadowed by the orders coming into the great LEWANDOS dry-cleaning plant For everyone recognizes the quality and skill of LEWANDOS dry-cleaning Theres a "snap" and sparkle in the fabric—a gleam and glint of freshness Colors have life The finish is an exquisite piece of craftsmanship And good as LEWANDOS dry-cleaning has always been it is now made vastly superior by a totally new process—giving results never before dreamed of

PARTY DRESSES cleaned and refreshed	TUXEDOS	EVENING WRAPS
from $3.50 *up*	$3.00	*from* $3.50 *up*

Daily Collection and Delivery in Your Neighborhood

LEWANDOS

46 Temple Place
284 Boylston Street
29 State Street
1 Galen Street Watertown

Telephones
MID dlesex 5700
BAC k Bay 3900

You Can Rely on Lewandos

TRIO

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Then what word my woe can plead?
Who my prayer for aid can heed,
While the just are sore in need?

QUARTET AND CHORUS

Rex tremendæ majestatis,
Qui salvandos salvas gratis
Salva me, fons pietatis.

Awful, all majestic King,
Who thine own to grace wilt bring,
Lead me nigh that saving spring.

SOPRANO AND ALTO DUET

Recordare, Jesu pie,
Quod sum causa tuæ viæ:
Ne me perdas illa die.

Jesu sweet; recall, I pray,
'Twas for me thou trod'st thy way:
Lose me ne'er from thee that day.

Quærens me, sedisti lassus:
Redemisti, crucem passus:
Tantus labor non sit cassus.

Weary thou for me hast lain
'Neath that saving cross of pain:
May such anguish be not vain.

Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.

Lord of vengeance, stern and just,
Grant the pardoning grace we trust,
Ere the day that calls our dust.

TENOR SOLO

Ingemisco tanquam reus:
Culpa rubet voltus meus:
Supplicanti parce, Deus.

Loud I cry in guilt's despair:
Flushing shame my features wear:
Thou, O Lord, thy suppliant spare.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou that madest Mary free,
Thou that heard'st the robber's plea,
Gavest hope for even me.

Preces meæ non sunt dignæ;
Sed tu bonus fac benigne:
Ne perenni cremer igne.

For some worthy prayer I yearn:
Still in mercy do not spurn:
May I not forever burn.

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

Where thy sheep go, turn my way:
Drive me ne'er with goats astray:
Nigh thy right hand make me stay.

BASS SOLO

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Ere the accursed their fate shall know,
Doomed to burn in flames of woe,
Call me where thy sainted go.

Oro supplex et acclinis;
Cor contritum quasi cinis:
Gere curam mei finis.

Lowly, suppliant, I bend;
Contrite heart as sack-cloth rend:
Take compassion o'er my end.

QUARTET AND CHORUS

Lachrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus.

Day of weeping, oh that day,
When from ashes floats away
Man of guilt to meet the rod:
Spare him then, O thou our God!

Pie Jesu, Domine,
Dona eis requiem.
Amen.

Thou, Lord Jesu blest,
Grant to them thy rest.
Amen.

III

DOMINE JESU: OFFERTORY:

QUARTET

DOMINE JESU CHRISTE, Rex Gloriæ, libera animas omnium fidelium defunctorum de pœnis inferni et de profundo lacu: libera eas de ore leonis: ne

LORD JESUS CHRIST, King of Glory, deliver the souls of all the faithful departed from the pangs of hell and from the deep abyss: save them from the lion's

Concert Direction: *AARON RICHMOND*

Presents in

JORDAN HALL

Thurs. Eve. **April 10** **at 8:15 o'clock**

DOROTHY

GEORGE

Mezzo Soprano

SONG RECITAL

Assisted by

HEINRICH GEBHARD

Composer-Pianist

in the first public performance of his Tone-poem "MOUNTAIN SONG"

REGINALD BOARDMAN

Accompanist

(Mason & Hamlin)

"She sees in the ways of Eva Gauthier, let one risk the guess, some that are good for all; in the ways likewise of Schumann-Heink, perhaps the Spanish Meller, surely of Povla Frijsh."—*Herald,* November 9, 1927.

"The excellencies of a year ago were present last evening; no less those of two years ago; and of previous recitals. And all were joined together—with welcome additions—in a synthesis so well ordered that one would ask for nothing except that it be undisturbed."—*Transcript,* November 9, 1928.

---

4 SCHELLING CONCERTS 4

1930 SEASON 1931

Saturday Mornings at 11

STEREOPTICON SLIDES DELIGHTFUL TALKS

ORCHESTRA

ERNEST SCHELLING, Director

" The musical godfather of America's younger generation. "

—JOHN ERSKINE.

NOTE.—Present subscribers are asked to inform the management no later than May 15 if they wish to retain their present seat locations.

COURSE TICKETS: $12.50, $10.00, $8.00, $6.00, $4.00 and $2.00

Concert Direction: *AARON RICHMOND*

208 Pierce Building, COPLEY SQUARE Tel. KENmore 6037

absorbeat eas Tartarus: ne cadant in obscurum. Sed signifer Sanctus Michael repræsentet eas in lucem sanctam. Quam olim Abrahæ promisisti et semini ejus.

mouth: let not the pit swallow them: may they fall not into darkness. But let thy standard-bearer, the holy Michael, bring them into thy holy light. As thou didst promise of old unto Abraham and his seed.

HOSTIAS et preces tibi, Domine, luadis offerimus: tu suscipe pro animabus illis quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti et semini ejus.

SACRIFICE and prayer bring we to thee, O Lord, with praises: accept them for the souls of those whose memory we keep this day: let them pass, O Lord, from death unto life. As thou didst promise of old unto Abraham and his seed.

IV

SANCTUS

DOUBLE CHORUS

SANCTUS, Domine Deus Sabaoth. Pleni sunt cœli et terra gloria tua. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

HOLY, Lord God of Sabaoth. Heaven and Earth are full of thy glory. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

INTERMISSION

V

AGNUS DEI

SOPRANO AND ALTO DUET AND CHORUS

AGNUS DEI, qui tollis peccata mundi, dona eis requiem sempiternam.

LAMB OF GOD, that takest away the sins of the world, grant them unending rest.

VI

LUX ÆTERNA

TRIO

LUX æterna luceat eis, Domine, cum sanctis tuis in æternum, quia pius es.

LET thy light everlasting shine on them, O Lord, as on thy saints forever; for thou art merciful.

REQUIEM æternam dona eis, Domine; et lux perpetua luceat eis.

REST eternal give them, Lord; and let perpetual light shine upon them.

VII

LIBERA ME

SOPRANO SOLO AND CHORUS

LIBERA me, Domine, de morte æterna, in die illa tremenda, quando cœli movendi sunt et terra; dum veneris judicare sæculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.

DIES illa, dies iræ, calamitatis et miseriæ; dies magna et amara valde.

REQUIEM æternam dona eis, Domine; et lux perpetua luceat eis.

DELIVER me, Lord, from eternal death, on that dread day, when Heaven and Earth shall be moved; when thou shalt come to judge the world with fire.

Seized am I with trembling; and I fear the trial and the wrath to come.

On that day, day of wrath, of trouble and of misery; day great and bitter indeed.

REST eternal give them, Lord; and let perpetual light shine upon them.

As the close of this work is very quiet, any movement on the part of the audience will greatly mar the pleasure of others. It is therefore respectfully requested that the audience, co-operating with the Society, preserve absolute silence, and in the spirit of the work, refrain from any applause at the end.

SYMPHONY HALL

OPENING WEDNESDAY, MAY 7

FORTY-FIFTH SEASON of the

POPS

Orchestra of 80 Symphony Players

ARTHUR FIEDLER, *Conductor*

POPULAR PROGRAMMES

REFRESHMENTS

Photographic wit

"True wit is wisdom to advantage dressed. What oft was thought but ne'er so well expressed."

Our portrait wit shows itself in photographs where likeness and individuality were ne'er so well expressed.

In return, we have received many expressions of pleasure and gratitude for our skill and painstaking.

Photography with expression.

Purdy

160 Tremont Street

MEMBERS OF THE HANDEL AND HAYDN SOCIETY

SOPRANO CHORUS

Alexander, Gertrude
Allen, Annie J.

Barlow, Alice M.
Barrett, Sarah L.
Bates, Florence
Beal, Louise
Bell, Vera
Berns, Rachel
Black, H. C.
Bradford, Meriel
Bradley, Alice E.
Brown, Hattie Burns
Bruno, Mrs. Alphonso
Bryant, Mary L.
Burrison, Olive K.
Burt, Frances B.

Campbell, A. B.
Carlezon, Elsie
Casasa, Rose
Chadbourne, Elizabeth
Chalner, Azalia
Charles, Mrs. Owen C.
Chase, Elizabeth
Clark, Ruth
Clarke, Elizabeth M.
Cleary, Elizabeth M.
Cleary, Louise G.
Clucas, Edna
Cooper, Emily M.
Cowan, Ethel G.
Cram, Theresa L.
Curville, Avis

Davies, Neola B.
Dennen, Mildred K.
Dooling, Anna
Douglas, Grace
Duhig, Mrs. Charles R.
DuMond, Camille E.
Dwyer, Eleanor
Dyffryn, Ethel

Eagleson, Gratia
Eberhard, Irene
Emery, Virginia G.

Felt, Elizabeth A.
Ferguson, Addie L.
Finneran, Winifred
Fiske, Gladys
Fleming, Mrs. W. E.
Flynn, Mary F.

Gallagher, Gladys
Gardella, Caroline
Geranium Betty
Givan, Lillian
Godding, Margaret
Gottlieb, Harriet
Gray, Mrs. H. F.
Gregoire, Irene

Hall, Louise
Hardy, Margaret
Harnden, Anna
Harris, Mrs. George
Hellmann, Wilhelmina
Hennrikus, Marion
Hollis, Lillian
Holmes, Mrs. R. F.
Houghton, Evelyn
Hughes, Sophia

Janvrin, Dorothy
Johnson, A. June

Keleher, Cora W.
Kennedy, Doris
Kenney, Winifred
Kleuber, Matilda T.
Kneeland, Elizabeth
Kuhn, Mrs. Peter L.

Langille, Mary
Leveroni, Margaret
Libert, Alma
Lindberg, Alice
Linnell, Clara
Linstrom, Esther
Littlefield, Ruth H.
Low, Edith K.
Lowd, Marion

Mackay, Alice
Marks, Gladys
McDonald, Mrs. G. Frank
McGowan, Louise M.
McGuinness, Lillian
McPhee, Evelyn
McSqiney, Margaret
McWilliams, Mrs. E. W.
Moloney, Catherine
Moore, Katherine M.
Mullen, Theresa
Murphy, Albina B.

Neace, Kathrine L.
Nichols, Stella
Nilson, Estelle
Nisbet, Mrs. F. Sydney
O'Brien, Josephine R.
O'Connor, Edna
O'Connor, Ellen F.
O'Rourke, Helen
O'Rourke, Marcella

Park, Ethel Coate
Patrick, Norma
Perry, Frances
Phillips, Mrs. John S.
Plocienník, Luvena
Poole, Marion
Pope, Elizabeth

Raymond, Phyllis
Reagan, Helen M.
Reardon, Mary A.
Robinson, Ethel M.
Rock, Louise
Roffe, Madelyne
Roxford, Mary C.
Ryan, Barbara

Scott, Minnie F.
Shea, Mrs. Daniel J.
Skelton, Winifred
Skinner Eva
Slayter, Mrs. C. L.
Smith, Mrs. Edith T.
Smith, Marjorie
Smith, Melicent R.
Stabb, Louise R.
St. Coeur, Mrs. J. L. P.
Stebbins, Mary
Steeves, Mrs. Hebert C.
Strong, May M.

Tevrizian, Armenooe
Thomson, Lily D.
Thuotte, Gabrielle
Truesdale, Eunice

Urquhart, Mrs. W. J.

Warner, Charlotte
Wersted, Ceil
White, Ruth
Wilton, Mrs. Geo. C.
Winsor, Inez
Wood, Inez W.
Woodman, Ruth
Wostrel, Mrs. John F.

Yacubian, Anita
Yarwood, Dorothy

ALTO CHORUS

Barkley, Dora M.
Beers, Gladys M.
Benjamin, R. A.
Brennen, Lillian M.
Brodhead, Mrs. John C.
Burton, Edith G.

Capron, Jennie E.
Chandler, Alice
Cobb, Ida L.
Coffin, Gertrude E.
Colgate, Mabel S.

Davol, Mary C.
DeBruyn, Hazel
Derman, Marion

Estes, Grace F.
Farrell, Alice G.
Foti, Rosina E.

Galbraith, Helen
Garritt, Josephine C.
Gilbert, Gertrude E.
Goring, Dorothy
Gould, Elaine W.
Gustafson, Edith

Hagarty, Anne
Hagerty, Clare
Hall, Ruth P.
Hanson, Ethel
Hayes, Jennie
Hazen, Katherine
Heath, Mrs. Clark W.
Houlahan, Mabel J.
Hughson, Margaret L.
Hynes, E. Gertrude

Jackson, Emily
Jex, Ethel
Johnson, Dorothy A.
Johnson, E.
Johnston, Ethel M.

Kelly, Mary K.
Kettles, Jane
Kuhns, Belle

Leonowert, Anna
Levine, Charlotte
Lichter, Minnie E. B.

HALLELUJAH

SYMPHONY HALL

ONE WEEK ONLY
BEGINNING TOMORROW EVENING

KING VIDOR'S *daring drama of Negro life*

The world welcomes a new and marvelous entertainment! Never such praise from the press. Never such a reception from the public! American and European critics have chosen "Hallelujah" the first film of the year.

with songs by IRVING BERLIN

An ARTKINO GUILD Presentation

A Metro-Goldwyn-Mayer picture *entirely in dialogue, singing and dancing.*

DANIEL HAYNES
star in "HALLELUJAH"
NOW the sensation of this year in
"GREEN PASTURES"

ALL SEATS RESERVED NOW!
MAT. .50, $1.00
EVE. .50, $1.00
$1.50

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 Huntington Ave., one block from Symphony Hall

Famous for good food and service at moderate prices

MINERVA CAFETERIA

The best of the kind.

Under management of the

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone Kenmore 6380

HERRICK

Phones { 4760 4763 / 4761 4764 / 4762 4765 } KEN

ALWAYS THE BEST SEATS

ALTO CHORUS—Continued

Lions, Zelda

MacNeilly, Mary E.
Malcolm, Irene
Mills, Jennie B.
Minard, Esther R.
Moore, Mary
Moreland, Marion C.
Mottley, F. Wilbur
McCarthy, Ella
McKenzie, Jennie F.
McMurray, Elizabeth

Nelson, Gertrude E.
Nowers, Margaret

Osborne, Mary E.

Parker, Mrs. Raymond D.
Parks, Maud S.
Pietrez, Madeline H.
Preble, Geniveve
Prescott, Juanita E.

Ray, Mrs. I. W.
Riley, Rebecca
Rose, Elizabeth S.
Russell, Grace H.

Savory, Florence
Sawyer, Margaret M.
Seidoff, Pauline
Seils, Helen M.
Shafer, Zoa M.

Shedden, Grace
Sherry, Emma M.
Smith, Elizabeth
Sparrow, Winifred B.
Starratt, Louise
Stoddard, Gertrude E.
Stone, Mrs. Thompson
Sturtevant, Lucy T.

Taylor, Estelle
Thomas, Elsie I.
Tubman, Robina I.

Waite, Hazel
White, Sydna
Wise, Jessie L.
Woods, Kathleen

TENOR CHORUS

Adelman, Samuel
Armstrong, J. F.
Alexander, Edgar Arnold

Baunwart, Alexander
Bean, Charles H.
Boynton, Edward P.
Butler, A. F.
Bingham, Solon W.
Bernier, George
Browning, Leslie
Baker, Charles E.
Bissell, C. Raymond

Crocker, Wildred A.
Cronkshaw, William
Cross, Leon E.
Camera, J. F.
Campion, A. W.
Cartin, Joseph H.
Carter, A. B.
Carlson, Arvid

Dean, Henry M., Jr.
Dean, M. P.
Drew, Luke H.
Dunbar, Earle E.

Entwistle, Robert
Everett, Paul E.

Fillebrowne, Sylvestus L.
Fletcher, Joseph G.

Grant, Edwin W.
Gerling, Robert L.

Hall, John
Hall, John W.
Hale, A. L.
Holland, Joel
Hopkins, Harry
Hartzell, Karl D.

Kiley, W. T.
Kelsey, Elias A.

Lander, John H.
Lowe, Francis
Luna, Edward C.
LeClair, Edwin
Lippard, Burbon S.
Laird, Charles
Lindberg, A. August

Morissette, Peter Z.
McDowell, Charles
Murphy, John E.

Ogden, John
Ordway, William P.
Owens, Joseph A.

Pendleton, Harold
Pugh, Samuel
Penney, Grant R.
Porrier, Joseph A.
Power, J. Francis

Reynolds, John J.
Ross, Angus
Roberts, John H.
Reynolds, John L.
Rand, D. L.
Redman, Edward R.
Robinson, Herbert

Small, Adin C.
Suminsbey, Warren S.
Sweet, Edward H.
Swan, Frank C.
Sullivan, Edward L.
Self, W. S.
Sherwood, Robert
Seagrave, Albert F.

Thornton, Lawrence
Tracy, Louis M.
Tetherly, Edgar O.

Werner, L. H.
Whitcher, Frank L.
Watts, James H.

BASS CHORUS

Armstrong, Herbert C.

Bailey, Chester A.
Banks, George E.
Beaumont, Edwin P.
Blake, Clarence D.
Brodhead, John C.
Brooks, George M.
Burditt, George R.

Colpitts, Melbourne
Columbia, George A.
Cooper, Albert D.
Coughlin, William
Creswell, William A.
Cross, Stanley
Croswell, Ralph H.
Cummings, William F.
Church, George
Crispin, E. C.

Dadmun, Albert C.

Devers, Albert F.
Dyffryn, Thomas
Dyer, W. D.
Drew, George F.
Drew, W. H. F.
Donahue, Francis J.

Eustis, William N.

Feriera, George J.
Fisher, Ernest
Flynn, James J.
Freaman, Benjamin

Gearon, James T.
Green, Peter J.
Grant, Harry F.
Guild, Courtenay
Guiney, Daniel M.

Haggerty, Glen T.
Halliday, John F.

Hammett, Hallett B.
Harding, Dr. Arthur C.
Hatch, George F.
Hazen, Harold R.
Holmes, Philip B.
Holmes, Roy F.
Holmes, Thomas W.
Howard, Seth C.
Howes, Clinton A.
Harrington, W. Ernest
Harrison, Michael B.
Hunter, S. V.

Irish, Ernest R.

Johnston, Stanley G.
Jackson, Albert F.
Joyce, Paul

Karshick, Louis
Keleher, Albert E.
Kemp, Wilfred A.

BASS CHORUS—Continued

Kidder, Richard H.

Lamson, Albert H.
Litchfield, Joshua Q.
Leonard, Wilbur F.
Lovering, Arthur
Lyness, J. Gilbert

MacIntosh, Walter H.
MacDonald, C. Elmer
Magrath, Dr. George B.
Mallatt, Harry D.
Martin, Frank L.
McAfee, E. Roscoe
McCarthy, Francis J.
Morrison, Daniel J.
Montgomery, Sam
McGunnigle, William E.
Murley, Ralph W.
Muenz, Oscar

Nolan, John J.
Noyes, Fred S.

O'Leary, William R.

Parker, George
Parker, Maurice W.
Parker, Raymond D.
Parsons, Fred J.
Plummer, Hurlbut L.
Parker, Geo. Lincoln
Phillips, Ernest C.
Parkinson, Richard

Ransom, John F.
Ripley, Dr. Herbert G.
Rowley, Harold
Russell, John S.
Rowan, Edward

Sawyer, Edmund R.
Shaffner, William E.
Sjostrom, Fred S.
Smith, Charles H.
Smythe, Samuel B.
Spain, Paul
Steeves, Clayton C.
St. Couer, Joseph L. P.

Tappan, Joseph
Taylor, Garvin A.
Tucker, Gardner
Truesdale, Marsden
Thomas, Raymond

Wall, Thomas
Watson, Howard W.
White, Everett C.
Whitney, Stephen K.
Williams, Henry E.
Wilton, George C.
Woodward, Herbert W.

OFFICERS OF THE

HANDEL AND HAYDN SOCIETY

President

COURTENAY GUILD

Vice-President

JOHN C. BRODHEAD

Treasurer

GEORGE M. BROOKS

Secretary

GEORGE F. HATCH

Librarian

GEORGE E. BANKS

Directors

SAMUEL ADELMAN
EDWARD P. BOYNTON
JAMES T. GEARON
JOHN W. HALL
SETH C. HOWARD
JOHN S. RUSSELL
PAUL SPAIN
WARREN S. SUMINSBEY

Business Agent, ANITA DAVIS-CHASE

TOWN TAXI LOWEST RATE OF FARE IN BOSTON TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS LIMOUSINES

LOW RATES *QUALITY SERVICE*

TOWN TAXI
INCORPORATED
KENMORE 5000

TOWN TAXI LOWEST RATE OF FARE IN BOSTON TOWN TAXI

MUSICAL INSTRUCTION

SINGERS! Do you wish to add to your Range of Voice in a short time? Eliminate that great Bug-bear of Singing—Breath, and learn how to make use of the Body Resonances. Anyone possessing a Normal Speaking Voice should sing.

MARY TRACY, Art of Singing

Auditions will be given free of charge.

Studio: 30 HUNTINGTON AVENUE Telephones: KENMORE 7873 COLUMBIA 2041

RODOLPHE JANSON-LA PALME, Baritone

CONCERT - OPERA - ORATORIO

TEACHER OF SINGING AS A FINE ART

Voice Production, Theory, Solfeggio, Technique, Languages, Diction, Lyric and Dramatic Interpretation Repertoire, Style.

ONE HOUR LESSONS ONLY

TUESDAY: 615 Jackson Building, Westminster St. Telephone: Gaspee 1738 Providence, R.I

WEDNESDAY: 29 Steinert Hall, 162 Boylston St. Telephone: Hancock 8956 Boston, Mass.

FREDERICK LAMB STUDIOS

SINGING

ENGLISH, FRENCH, ITALIAN AND GERMAN DICTION ANN CULLINANE, Accompanist

GRAND OPERA SCHOOL

CHEVALIER RODOLFO FORNARI, Director

1069 BOYLSTON STREET Corner MASSACHUSETTS AVENUE Telephone Kenmore 0564

THE LISTER STUDIOS

(Boston and Providence)

The Studios of Successful Singers

Mr. and Mrs. Robert N. Lister and Assistants

SAFE and PROGRESSIVE METHODS OF VOICE TRAINING

COACHING; French and Italian Songs and Arias
Oratorio and Opera

TRINITY COURT, BOSTON Kenmore 6520

The Arthur Wilson Studio of Singing

908 BEACON ST.
BOSTON

BEN REDDEN, Tenor — **JOHN PERCIVAL, Baritone**

Recital Debut, JORDAN HALL, December 19.

"Mr. Percival has a voice of unusual beauty and power. He has agility; he can sound the resonant depths and he can produce high tones of a velvet beauty. He already sings with a delicacy and variety of expressive color remarkable in so big a voice.

"Mr. Percival displays a voice, a technical skill, an intelligence, an artistic conscience, and (it may be guessed) an industry, that will enable him to go far.

"Two singers of unusual ability and promise."—*Globe.*

Mr. Redden and Mr. Percival are engaged for the parts respectively of The Evangelist and Jesus in Bach's "St. Matthew Passion" at Portland, April 17 and 18.

The Art of Singing

VOICE PLACING
AND TECHNIQUE A SPECIALTY

MARGARET A. AGNEW

VOCAL COACH AND ACCOMPANIST

146 Massachusetts Ave. Phone: Kenmore 7850

DOROTHY DIAMOND

Soprano Soloist
Available for Concerts and Musicals
A Voice of Unusual Beauty."—*Boston Herald*

Teacher of Singing
English Diction Languages
Correct Speaking and Breathing
Glee Club Direction

Studio: 208 HUNTINGTON CHAMBERS, Copley Square, Boston

PAUL BREGOR

ROOM 14
STEINERT HALL
BOSTON, MASS.

Pianist and Teacher

BALDWIN PIANO

53 HAZELTON STREET
DORCHESTER, MASS.
Telephone: Milton 6004

MRS. HALL McALLISTER.

TEACHER OF SINGING

384 Commonwealth Ave. KENmore 0384 **Boston, Mass.**

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

37 COMMONWEALTH AVENUE, BOSTON Telephone KENmore 9330

VOICE DEVELOPMENT — Henry Jackson Warren — BARITONE — SINGING

KEN more 3763 Studio: 138 Newbury Street, Boston

BRENDAN KEENAN

THE CULTURAL, SPIRITUAL AND PHYSICAL PROBLEMS OF PIANO MASTERY

"—rarely profound understanding of music—broad culture—rare intuition and psychological understanding—inspiring teacher—" *Mme. Elly Ney*

"—I have only the best wishes for this genius, hoping he has the opportunities to reach the great heights of which he is surely capable—" *Mme. Sigrid Onegin*

"—you will be a success as a teacher which I believe will lead to greater things—" *Willem van Hoogstraten*

77 AUDUBON ROAD

VINCENT V. HUBBARD

Successor to the late Arthur J. Hubbard

VOCAL STUDIO . . . . 246 Huntington Avenue

First Assistant, Dr. GEORGE L. DWYER

EDWARD MATTHEWS in Jordan Hall Debut, February 17, 1930

"Not in a long time has a young singer with a reputation still to make proved so well equipped vocally, so expert technically, so careful of details, so sensitive to musical and poetic values."—*Boston Post.*

"The sincerity and simplicity of his performance, the warmth and intensity of his feeling, the deft grace of his phrasing, make his songs delightful. It is his power to give musical audiences glimpses of fresh beauty in the songs so often heard in concert halls."—*Boston Herald.*

"His diction is remarkably clear. . . . He has no difficulties with that bugbear breath control."—*Boston Globe.*

JOHN ORTH
PIANIST AND TEACHER
Liszt Lecture Recitals
WITH PERSONAL REMINISCENCES
STEINERT HALL, BOSTON

KARL DOERING

Pupil of Jachman-Wagner, Berlin, and Galliera, Italy
TEACHER OF SINGING
27 Steinert Hall **Tel. Hancock 5337**

OTTO G. T. STRAUB

THEORY, HARMONY, COUNTERPOINT, COMPOSITION, ORCHESTRATION
Courses in Musicianship—Ear Training Classes
STUDIO: 23 Steinert Hall, 162 Boylston Street, Tuesdays, Wednesdays and Fridays
Telephone, University 9488

H. GERBER

RUSSIAN VIOLINIST AND TEACHER
Modern and Practical
Individual Instruction in All Grades
Write for free booklet entitled "Music and You"
Studio 208
30 HUNTINGTON AVE., BOSTON, MASS.
Tel. KENmore 4714

JOHN LANE

TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET BOSTON
Telephone Hubbard 6677

MARGARET GOW

TEACHER OF SINGING
18 JACKSON HALL TRINITY COURT
175 DARTMOUTH STREET
Kenmore 6520 BOSTON, MASSACHUSETTS

FÉLIX FOX SCHOOL OF PIANOFORTE PLAYING

FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; SIGHT PLAYING; HISTORY OF MUSIC; STRING ORCHESTRA for weekly practice and experience in ENSEMBLE PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

Address THE SECRETARY, 403 Marlborough St., Boston. **Telephone, KENmore 0716**

Mason & Hamlin Pianoforte

BORIS KREININ

VIOLIN STUDIO

103 Hemenway Street **Phone KENmore 6337**

PHRAE HERNAN

SPECIALIZING IN THE CORRECT FOUNDATION OF THE VOICE

RHYTHMIC DIAPHRAGMATIC BREATHING

TEACHER OF SINGING
316 Pierce Building, Copley Square
Telephones { Kenmore 8399 / University 2911

THE NEW SERIES EIGHTS

Finest in Packard History

PACKARD cars have always been noted for their fine engineering and supreme craftmanship; their superb performance and long life; their comfort, beauty and distinction. Yet in the new series Packard Eights, Packard has surpassed in every way its greatest achievements of the past.

In these new Packards, nothing that can be provided for the comfort, convenience and enjoyment of the owners has been overlooked. All the knowledge and skill of Packard's thirty years of fine car building has been called upon to aid in making the new series cars the finest in Packard history.

And when you have inspected the new Packard Eights, you will agree that naught but years of careful striving for perfection could have produced such altogether luxurious motor cars.

PACKARD MOTOR CAR CO. OF BOSTON

Shaw T. Fuller.

1089 COMMONWEALTH AVE.

ASK THE MAN WHO OWNS ONE

SYMPHONY HALL

SUNDAY AFTERNOON CONCERTS

THE WORLD'S GREATEST ARTISTS

Sunday MAR. 30 at 3.30	**RACHMANINOFF** CHOPIN–LISZT PROGRAMME
Sunday APR. 6 at 3.30	**HANDEL and HAYDN SOCIETY** THOMPSON STONE, *Conductor* (See page 12)
Sunday APR. 20 at 3.30	**ROLAND HAYES**

H 850

SYMPHONY HALL ***Sun. aft., April 6, 1930***

HANDEL and HAYDN SOCIETY

THOMPSON STONE, *Conductor*

VERDI'S "REQUIEM"

And PSALMUS HUNGARICUS

By KODALY

(First time in Boston)

Soloists: NANETTE GUILFORD, Soprano, Met. Opera Co.

MERLE ALCOCK, Alto, Met. Opera Co.

PAUL ALTHOUSE, Tenor

WILLIAM SIMMONS, Baritone

CHORUS OF THREE HUNDRED VOICES

Boston Symphony Orchestra Players

TICKETS $2.50, $2.00, $1.50, $1.00

Now on sale at Box Office

ANITA DAVIS-CHASE, ***Business Agent***